

The Wider Skirt Sweeps into Favor

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THE New Silhouette Has Begun to Blossom—The Aged Tunic Blouse Comes Again Into Vogue—Paris Offers Some Straw Hats For Summer—The Humble Rust Contributes a New Color to Fashion



Bernard of Paris, makes a frock of black satin with a white pique tunic embroidered in jet beads.



Tunic blouse of yellow voile embroidered in blue cotton threads. From Gidding.



Black tricolette cape embroidered in bluish taupe worsted. From Gidding.

A Flood of Color

THE new silhouette that was launched at the February openings is only just now being accepted by Paris. It finds interesting and attractive expression in the frock by Jenny that is shown to-day. This model, of Italian Renaissance inspiration, mixed with the peasant dress of Tuscany, is one of Jenny's greatest successes.

Truly worthy of sunny Italy are the colors used in it. Dull old red crepe is embroidered in blue silk to make both the bodice and full hip flaring tunic. The width of the skirt appears only in the tunic, which falls over a very narrow black satin underskirt embroidered in threads of blue and gold. The low waistline bodice wrinkling about the figure is another distinctive feature.

Among the costumes that Callot has made for Florence Walton is one that introduces this new silhouette into sheer fabrics. Over a foundation slip of wood-brown satin is mounted a dress of brown net. The skirt of it is full enough to have delighted any beauty of the Court of Louis XV.

A ruching voluminous enough to have been worn by a seventeenth century couturiere, whose fashionable ruff contained eighteen or nineteen yards of fine linen or lace, goes around the neck, while a similar ruching encircles the lacy skirt. The edges are finished by old-fashioned pinking. Indeed, the whole costume has a feeling of quaint old times. The ruching is pleated in many fine box pleats, after the fashion of old Spanish ruchings and ruffs.

Fashion Is Reverting To the Tunic Blouse

PARIS is bringing about many strange unions of materials and trimmings in her mid-summer novel-

ties. One of the most charming and out of the ordinary combinations of materials is advanced in a dress from Bernard that has a straight foundation slip, with short tight cap, sleeves of black satin and a slip-over sleeveless tunic of white pique. This tunic is embroidered in jet beads. It seems a far-fetched idea to embroider pique with jet, but the result of the combination is alluring, therefore the question of eternal fitness is answered in the affirmative.

In returning to the tunic blouse we revert to one of the oldest forms of dress. In it we go back to the crude art of the first tailors, whose primitive creations were the tunic. Joseph's coat of many colors was undoubtedly an embroidered tunic of a more primitive type than the overblouse, which is one of fashion's favorite garments to-day.

A Great Striving For Color Effects

THE art of the embroiderer is called into play to ornament these tunic blouses, and in them is a striving for color effects that has not been seen in blouses for many a day. Sometimes, as was done long ago in the days when Egyptian art flourished, cotton fabrics from which these blouses are fashioned are dyed in vivid hues, then covered with elaborate stitching in contrasting shades.

In the one sketched to-day cotton voile is dyed a tawny yellow and embroidered in heavy threads of turquoise blue. The blue embroidery is applied in such a way that it gives

the effect of a blue stripe in the fabric. A very important style, as well as a utility feature of the tunic of old, was the girdle, which was intended not to confine the folds of the garment, but to hold the sword, the purpose for which the girdle was originated.

Separate Girdles of Barbaric Colorings

TUNIC BLOUSES still have girdles of one sort or another, and in some of the shops separate girdles of barbaric colorings may be purchased. Some of them are knitted of mercerized cotton in curious reds and blues, with bright colored beads worked in through the design. Others are made entirely of wooden beads in curious shades not unlike kindergarten beads. These interesting girdles are worn not only on the tunic blouse, but to encircle the

The frock just above has the silhouette of the Louis XV period; Callot made it for Florence Walton, of brown net, and trimmed it with Spanish ruchings. From Jenny comes the one at the right, of dull red crepe and black satin that takes its inspiration from the Italian Renaissance, and mixes, with this, the peasant dress of Tuscany. (Below, from left to right)—Hat of black horsehair, with loops of rust colored ribbon. Thorn straw and Paradise are used for the second hat, and the third is a feather turban trimmed with cock feathers. Hats from Gidding.

waist of plain sweaters and sports coats.

Tricolette Has Not Lost Its Vogue

TRICOLETTE still holds its own as a material for both coats and dresses. Nothing seems to quite take the place of angora as a trimming for these, no doubt because the informality of the fabric itself combines well with any sort of worsted trimming. Worsted trimming gives the desired contrast and at the same time permits the designer to obtain color effects that cannot be had from other trimming materials, because there are so many fine shadings of colors in worsteds from which to choose.

A rich bluish taupe, a shade not often seen, is used with great effect to embroider a deep yoke, which extends into flowing sleeves in a coat of black tricolette.

Jade green tricolette is used for

some smart new French sweaters that have rows of entrelacs stitching in a curious yellowish green that blends with the jade coloring.

Lo! Here Is Straw In Summer Hats

SUMMER hats have just arrived from Paris. Many of them are of transparent fabrics; others are of the straws that we have used in previous summers. Among the transparent ones are some of white organdie with soft, floppy brims. These have both brim and crown banded with several rows of colorful grosgrain ribbon as trimming; on others fruits, rather than flowers are used. Bunches of purple grapes droop effectively from the brims of sheer white hats.

Suzan Talbot uses the customary conventional wreath of pink roses to trim a drooping hat made of flounces of knife pleated, black maline, but she reverses the placement of this trimming by putting it around the underfacing of the brim.

Marie Louise uses natural colored leghorn for mid-summer hats and trims them with drooping coque feathers dyed yellow to blend with the leghorn.

The Humble Rust Finds Its Place

LOOPS of ribbon cover the crowns of small Directoire bonnets made of horsehair, then the whole hat is shrouded in maline. These are both picturesque and summery looking. One such hat is of black horsehair and the ribbon used is rust color. Rust color enjoys a surprising popularity and bids fair to be one of the early fall shades.

In Paris metal cloth is frequently used for mid-summer hats. This, no doubt, is because of the scarcity of materials. This metal cloth appears usually in the draped Turkish turban.

Shops and Things

SCHOOLS have closed and young girls are beginning to think of pretty vacation clothes. This no doubt will be the gayest summer we have had for a long time, with the end of jolly parties. Mothers, as a rule, do not care to buy expensive mid-summer dresses for their young daughters, because the subject of the school wardrobe has to be taken up in August, and things bought for the summer may not be at all applicable to the requirements of the various boarding schools.

Arnold Constable's are making a feature of lovely little mid-summer frocks for young girls, at prices so moderate that one does not mind discarding them after a few months' wear.

One dance frock of pink taffeta, with a little round yoke and short ruffled sleeves of pink tulle, costs only \$19.50. You will be surprised to see the good quality of materials used in this ambitious little dress, that even ventures to hint at the coming silhouette by having a gathered overskirt resembling paniers.

Polo Coats Bring Us More Comfort

POLO COATS, which were such a delight in our sports wardrobes a few years ago, will comfort us again this summer. There is no type of topcoat that ever has given the satisfaction for country wear that these coats have, and it is a surprising thing that they have so long been absent from the realms of fashion. All of the shops along Fifth Avenue are showing coats of soft blankety polo cloth. There is a tan one that has large cloth-covered buttons bound with brown leather. This binding buttons with leather is a new idea.

Another good coat of tan knitted material, somewhat like jersey, is copied from a much liked and youthful Lanvin model. The sleeves, as well as the coat itself from the hips down—it is full length—have cross-wise stitching of brown silk. Bright red Bonette, another knitted fabric, known as cloth of war, no doubt from the fact it was used much during war times, makes a country coat that is pleasingly colorful. As a pretty contrast to the bright hued cloth it is collared, cuffed and pocketed with gray angora. All of these coats are at Arnold Constable's.

